

NEWS AND COMMENT IN THE WORLD OF ART

ANNOUNCEMENT is made by the Bush Terminal Company that the opening of the exhibition of Batik art work will be Tuesday, August 5. The exhibition will last for ten days and a large number of leading professionals in Batik will exhibit. The exhibition will be held in the reception halls of the International Buyers' Club, which occupy the entire third floor of the Bush Terminal Sales Building, and which in stained oak and luxurious Tudor furnishings will afford an admirable background for the beautiful Japanese art works.

On the opening evening of the exhibition Eva Gauthier, the mezzo-soprano, will give an interpretation of Japanese folk songs while dressed in costumes of Royal Japanese Batik. Mrs. Gauthier, who prior to the war sang at Covent Garden in London and created Troland, the boy, in "Tel-el-hesi and Mollie" after studying with Dussany, spent several years in Java while recuperating from the strain of operatic work. She was introduced into the highest court circles by the Dutch officials, so that she was able to pursue her studies of Japanese folk songs. It was while in Java that she gathered her "inimitable collection" which will be shown at the forthcoming Batik exhibition.

Arthur Crisp will exhibit several handsome pieces, among them the famous "Sorcerer" done by Pieter Mijer and Mr. Crisp. The large Batik panel "Springtime" done in nine colors by C. Bertram Hartman and Mr. Mijer will be shown. The symbolic Batik "Hospitality," by Mr. Crisp, is loaned by the Hotel duPont of Wilmington, Del. for the exhibition. Pieter Mijer, the Dutch artist, and celebrated authority on Batik, author of the recently published volume "Batiks and How to Make Them," will be represented in a number of handsome individual pieces. Mr. Mijer spent some years in Java studying Batik and is a recognized authority upon the art. Ethel Wallace of Philadelphia will exhibit some wonderful velvet hangings in Batik. Miss Wallace is now making a Batik portrait of Mlle. Gauthier, which will be shown at the exhibition. The artistic work of the Misses Ruth and Helen Reeves will also be shown.

The list of exhibitors to date is as follows: Noank Studios, Miss Ethel Wallace, Mlle. Gauthier, Mr. Arthur Crisp, Mr. Pieter Mijer, Miss Ethel Wallace, Chamberlain, Mr. Elna M. de Neegard, Ruthanna Shop, Hook Mill Studio, Charles Yandell, Bell Colborne, American Museum of Natural History, Javan Studio, Mary Tannahill, Helen C. Reed, Arthur Durham, Francesca de Capdeville, Machellin, Hazel Burnham Blaghter, Academy Art Shop and Reis exhibition.

The exhibition will show Batiks in screens, hangings and other decorative uses, lingerie, negligees, evening gowns, opera coats, skirts, waists, neckties, scarfs, curtains, spreads. Utensils used in Batik work will also be demonstrated. Scenes showing assembled Batiks each contributing to decorative effects in the household will be reproduced. The exhibition is under the direction of Mrs. Flora W. Hoffmann, manager of the Decorative Arts and Industries floor of the Bush Terminal Sales Building.

The term Batik is taken from the Javanese word "batik," signifying painting in wax, and the process is known to professional dyers as "wax resist." The designs are carefully outlined on the material in molten bees' wax or mixture of bees' wax, paraffin and rosin. Then the cloth is immersed in a cold dye bath, the pattern covered by the wax of course, being protected from the dye. On water or gasoline and another color applied in the same way to the part previously protected by coating in wax and dipping the fabric into the dyestuff, the pattern is developed further. Many persons unfamiliar with the art of Batik seem to think that it is akin to such ultra-modern arts as are exemplified in the schools of Cubism and post impressionism. This, however, is very far from the case, for Batiks have an intensely practical application, and are used in the decoration of the daily garments of some millions of Javanese.

A private film has just been received in New York from England and the leading part is taken by the Prince of Wales. It shows the heir to the British throne doing "stunts" with Col. W. G. Barker, V. C., D. S. O., M. C., one of Canada's most famous aviators.

The setting of the film is at the Hounslow airbase, Col. Barker, whose left arm is permanently disabled and strapped to his breast, took the Prince up and for fifteen minutes the watchers had a succession of thrills as Col. Barker pulled off stunt after stunt with the greatest of ease. Arms would have been attempted. On his return to terra firma the young Prince confessed that he experienced many curious sensations but that the trip was simply "topping."

The film was made by the staff photographer of the Canadian army and has been sent to the Canadian War Memorials Exhibition at the Anderson Galleries as an extra attraction for the final days of the exhibition.

An unusual collection of paintings is awaiting at the Pen and Brush Club, where American artists are exhibiting in a wide variety of subjects. The "Striped Jacket" and "The Leaning Tower of Venice," by Jane Petersen, are especially commendable. Helen Watrous Phelps, chairman of the art committee, is showing "La Sauvage." Mrs. William W. Goodbody has an exquisite bronze "Goodbody's a Young Girl." Many others of equal interest are on exhibition.

Frank Weitenkamp, the head of the art and architectural sections of the New York Public Library, is now preparing material encompassing American war memorials, an ambitious scheme of nationwide interest and importance.

In 1915 Lawrence Weaver's book on "Memorials and Monuments" was published in London as a guide for artists, particularly the one doubler for Mr. Weitenkamp's more elaborate plan. With the library's collection of pictures of soldiers' and sailors' monuments and the more recent influx of articles, lectures, resolutions and interviews, there is a foundation for good constructive work in this connection. In prospect there are community houses, library buildings,

shrines, arches, flagpole bases, fountains and other things pertinent to permanent war memorials that should satisfy the real artistic taste of future generations in the United States.

Instruction in fine arts covering a wide range will be given in the summer session of Columbia University under the direction of the school of practical arts, Teachers College. Several courses in art structure for teachers, designers, illustrators, craftsmen and painters will be given by Mrs. Julia Hill Atwell and Miss Bell Boas, teacher of fine arts in Horace Mann School. One of these courses is for graduate students.

In drawing and painting, two courses will be given by Otto Victor Humann, instructor in fine arts at the School of Worcester Art Museum. They will embrace representation in line, tone and color, drawing from object, cast, still life, and costume figure as well as landscape sketching in pencil, charcoal and color.

Charles J. Martin, instructor in Teachers College, will give instruction in advanced painting, including painting in oil.

Charles Babcock Upjohn of Teachers College will have courses in clay modelling and pottery. A course in the teaching of fine arts will be given by Miss Boas.

Two courses in metal working (jewelry) will be in charge of Mr. Martin.

In one instruction will be offered in the making of fobs, chains, necklaces, pendants, rings, settings of stones, casting of silver into shapes, polishing and finishing of metals and enamelling. Fine specimens of ancient jewelry at the Metropolitan Museum of Art will be studied.

The other is described as requiring more studio work, and including more difficult projects.

From Yale University comes the following announcement to art students:

A comprehensive course in the history and criticism of the Fine Arts leading to the degree of master of arts is offered in response to an increasing interest in this subject and a growing demand for higher instruction in art. The course will develop as a historical and philosophical survey of art in its relation to human affairs, with a consideration of the Fine Arts as a reflection of the life of the times throughout the principal historical periods.

The design of the course is to give instruction to those who intend to specialize as critics, collectors, or art museum experts, as well as to those who through interest in the fine arts desire a general knowledge of this subject.

The normal period of resident study is two years. The work, however, is so arranged with the work of Yale College and the School of Fine Arts that the studies of the first year of this course may be anticipated by candidates for a bachelor's degree.

Candidates must have completed satisfactorily the courses in history

and in English named below, or similar ones, and must give evidence of proficiency in reading either French or Italian, and during the course, students must acquire a reading knowledge of that modern language which is not presented upon admission. In exceptional cases students may, by permission of the chairman of the department, substitute courses for those hereafter described as prerequisites.

In all cases an essay must be presented before graduation showing that the candidate for the degree is capable of independent and original thought in criticism.

Unless a student has done equivalent work elsewhere, the following courses, given in Yale College, must have been satisfactorily completed before entering upon the specific work for the degree. Either of the two following courses:

Pictorial Art.—A course planned to acquaint the student with the character of the work of the various schools and masters in the history of painting, and to cultivate an appreciation of the elements and principles of pictorial art.

Freehand Drawing.—A course in the practice of elementary drawing from casts, for the purpose of teaching the general principles of representation.

European History.—A general survey of European history, dealing both with the Middle Ages and with modern Europe.

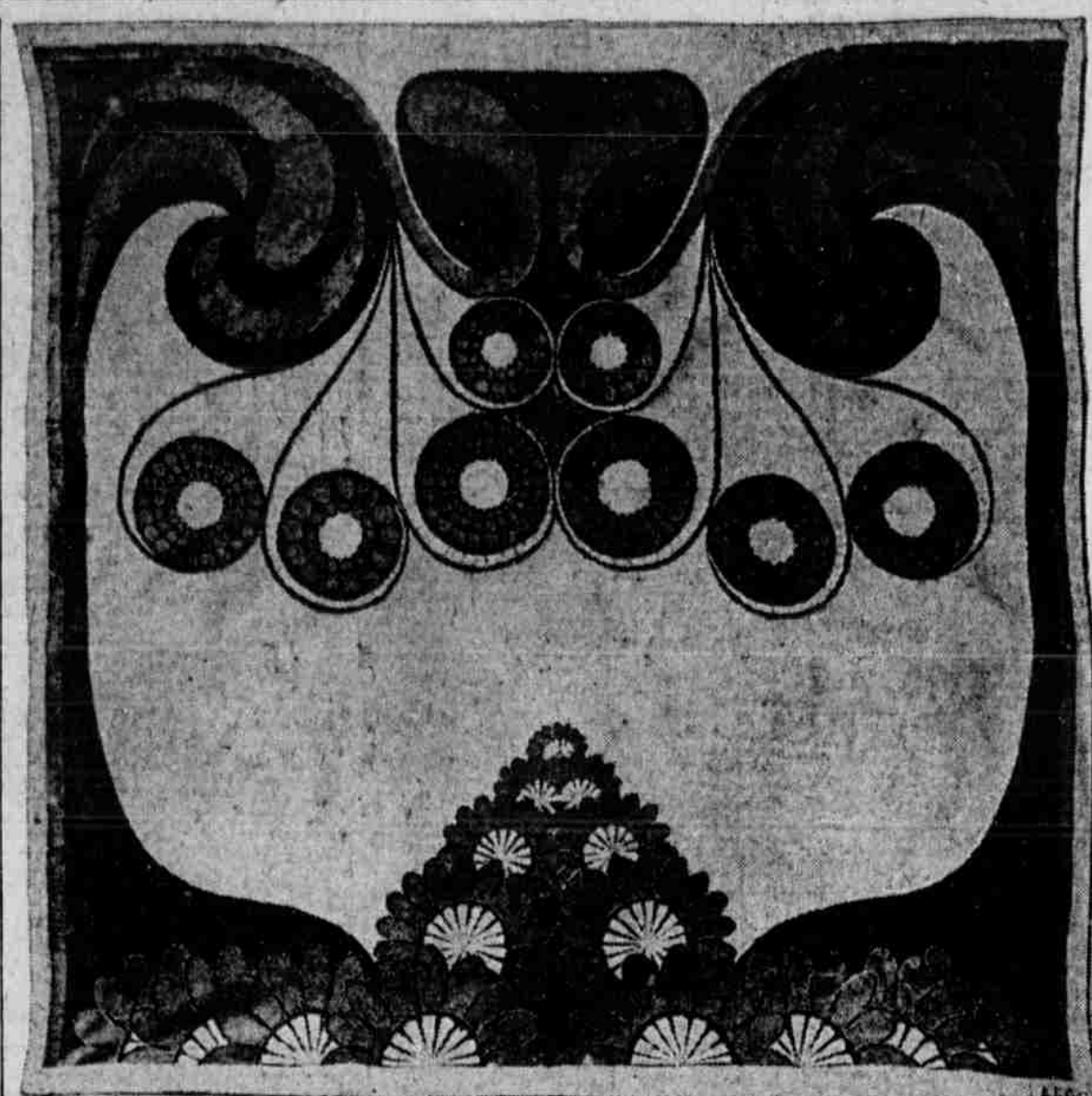
Connected with the department of the fine arts are the following collections, all of which are open to students:

The Jarves collection, the Trumbull collection, the modern picture collection, casts of antique and Renaissance sculpture, Wheeler collection, Wells Williams collection of Oriental ceramics, Alden collection of Belgian wood carvings, the art school library, and the special library in the department of architecture, all in the Art School Building. Other collections in the University buildings are: The Salisbury collection of Oriental manuscripts, books and works of reference; the library of the American Oriental Society, the Landberg collection of Arabic manuscripts, the Babylonian collection, the Whiting collection of Palestinian pottery and terra cotta, the numismatic collection in the University Library, the Rebecca Darlington Stoddard collection of Greek and Etruscan vases, and the collection of Egyptian antiquities.

Candidates for the degree, prior to or during the course of study for the degree, must complete the following subjects:

The general historical and philosophical survey of art as an expression of civilization and its relation to human life will include in its consideration, besides architecture, sculpture, painting, the lesser subjects of the minor decorative arts—ceramics, textiles, metal and glass, illumination, costume, furniture, etc.

The various forms of the construction of buildings are successively ex-



Batik design by Elizabeth Laffon at the Batik Exhibition in the Bush Terminal.

amined in informal lectures, supplemented by occasional reports from members of the class.

Lectures and quizzes by the instructor; special study of the literary sources by the students; occasional reports from members of the class.

History of Medieval Architecture.—A study of the spirit of medieval architecture, combined with a historical survey of the development of the art from the fifth to the fifteenth century. Mosaics, mural paintings, sculpture, stained glass and iconography are analyzed in their relation to architecture. Special stress is laid upon the art of the Ile de France and its culmination in the thirteenth century.

History of Renaissance Architecture.—A survey of the development of Renaissance architecture in Italy and France, concluding with a consideration of Renaissance architecture in Anglo-Saxon countries. Illustrated lectures, critical reading and individual research.

Advanced Freehand Drawing.—A course in drawing to consist of work from casts of the antique leading to and including work from the living model.

Advanced Architecture.—A course comprising research in the elements of architectural form, their underlying constructive principles, and appropriate decoration. Also a study of brief and accurate methods for determining forty-five degree shades and shadows and their application to architectural forms. Lectures, quizzes and practical work in the drafting room.

History: History of the Ancient World.—The Mediterranean lands

from the earliest times to the reign of Diocletian. This course, like History A 1 and B 2, comprises a general survey of the period.

The Renaissance.—A study of the intellectual development of Europe from the beginning of the fourteenth century. Lectures on the history of the fine arts in the Renaissance.

History of Roman and Etruscan Art.—This course includes such subjects as Roman architecture, Greek-Roman sculpture, topography and monuments of Rome and of Pompeii, and the domestic arts. Selected topics are investigated by members of the class. Three hours. Assistant Professor Burr. (Omitted 1919-20. Given 1920-21.)

History of Renaissance Painting and Sculpture.—A critical study of the development of Florentine art of the fourteenth and fifteenth centuries. The paintings in the Jarves collection are studied and analyzed in detail. A study of the development of sculpture in Italy from the twelfth to the sixteenth century. Instruction is given by means of illustrated lectures and informal discussions.

History of Medieval Painting and Sculpture.—A study of painting and sculpture during the classical, Pompeian and Byzantine periods up to the time of the early Renaissance painters in Italy, and of sculpture from the later period of the Roman Empire to the Renaissance in Italy and France.

The Japanese gallery of the Minneapolis Institute of Arts has recently undergone some changes and received some new installations which are described in the current Bulletin of the gallery. The windows have been lowered in height so as to conform more nearly to the dimensions appropriate to the exhibition of its contents. Rice paper screens have been installed to modify the incoming light, and some old temple carvings of great age and rarity have been placed at the top of the windows and over the entrance door.

These carvings originally supported the heavy roof beams of an edifice, and were themselves supported upon the tops of columns, or upon corbels emerging from the upright framing of the building of which they formed a part. Fashioned out of heavy timber of cryptomeria wood, they are six feet in length by six inches in thickness and some nineteen inches in height, but by reason of the perforated cutting of the design, and the cunningly deceptive manner of their carving, they are light and graceful. These fine examples disclose conspicuously the peculiar power of observation of the Japanese artist, the power of what one may call instantaneous vision, possessed by no other people, which enables him to catch the pose of the flying bird, the motion of the swaying wave, the furtive movement of the timid, lurking wild life, and, through his skillful craftsmanship, to visualize them for the amazement and delight of those of us who lack this almost superhuman keenness of sight and photographic mental retention of action seen. Without unnecessary detail or elaboration, all these qualities are exhibited in the new sculptures referred to.

Another unusual object, in a wholly different field, is of the latter part of the eighteenth, or early part of the nineteenth century, and is a work of high artistic merit. It is a Daimyo's saddle of elaborate design and of admirable—in some details of exquisite—workmanship. It brings vividly to mind the unique history of Japanese government and the consequent strange persistence of medieval Japanese customs down almost to our own day.

From the beginning of authentic Japanese history, in the sixth or seventh century of this era, for more than a thousand years before the revolution of 1867 when the last vestige of medievalism was swept away, and the Hermit Nation was transformed, as if by magic, into the full modernity of the nineteenth century, the control of the government of the Island Empire was in the hands of the Shoguns, although the Mikado was studiously, one may say religiously, recognized as its nominal head. This government was wholly feudal in character. The

land belonging, theoretically, to the emperor, had, in the remote past, been apportioned and let to lords or land barons in consideration of service to their master. One-ninth of each farm was cultivated for the Mikado and its produce was annually delivered to the imperial treasury with great ceremony much festivity. The quantity of land allotted to different lords varied according to their influence at court, and some of them controlled immense territories. These overlords were called Daimyos. Their fiefs ran in value from those assessed at 10,000 bales of rice per year to the richest, that of Kaga, which returned to the treasury not less than a million bales a year.

The introduction from China of Buddhism in the sixth century after Christ, worked a momentous change in Japanese customs and thought, and Chinese institutions crept in with the far reaching of these innovations was the doctrine of centralization of governmental power, with the Mikado as the chief and provincial governors under him. The idea of mystical research and contemplation, so elemental a concept of the Buddhist cult, became prevalent, and the practice grew up for the emperors, as old age approached, to abdicate their office in order to spend their declining years in meditation and prayer, a custom which before long degenerated to such an extent that the Mikados surrounded themselves, from youth, to lives of indolence and debauchery, surrounded by women and priests, or, less often, by the pursuit of literature and art. This enabled the more powerful and ambitious nobles gradually to secure the reins of government, and, from the beginning of the eighth century on, the power of the State was engrossed by one puissant family after another, its chief assuming the title of Shogun. Nevertheless, as has been stated, the Mikado always remained the titular head of authority, and, indeed, the profound reverence of the people for the Heaven descended imperial line forbade even a thought of its deposition.

The term "shogun" means literally generalissimo, and was first employed to designate the Mikados surrogate, the imperial armies sent to subdue the aboriginal Ainus in the northern part of the empire. About 1184, Yoritomo, a man of great force, who then bore the title, made himself the custodian of the person of the Mikado, and assuming the further title of keeper of the sacred bolts, monopolized the power of the nation. His relatives were appointed to be military governors of the principal provinces, and he established headquarters, virtually a second court, at Kamakura, whence he exercised his dictatorship over the land. From that date each successive Shogun continued in the same course. Naturally feuds arose between powerful families which led to bloody internal contests and changes of rule, but the victor always exerted supreme power in the same manner as had his predecessor. Japan was thus controlled by the Minamoto (1180-1200), Hojo (1200-1333), Ashikaga (1333-1573) and Tokugawa (1600-1867) families for more than a millennium. The outstanding figures in this long period were Yoritomo (1147-1199), Nobunaga (1534), Hideyoshi (1534-1600), and Iyeyasu (1600), who founded Yedo, the modern city of Tokyo. In later years, after Japan had been opened to the western world by our own Commodore Perry, the Shoguns were known as Tycoons, a name supposed by some to be a western corruption of the native word.

Next in rank to the Shogun were the Daimyos, whose direction of their provinces was little interfered with from Kyoto, so long as they produced their allotted taxes and furnished troops when required. Many of them, of course, were enormously wealthy and wielded almost unlimited power, and when, in the middle of the sixteenth century, in the endeavor to stamp out Christianity which had been introduced in the island by Portuguese and Spanish friars, the country fell into a state of practical anarchy, each baron became a law unto himself and preyed upon his weaker fellows. Some went further and preyed upon the world at large and amassed immense riches as pirates on the high seas. To protect their own domains or to enlarge their boundaries, they found it convenient to create and maintain permanent bodies of armed retainers who eventually developed into a distinct military caste, the dominant class, distinguished as Samurai, a designation first applied to the guards of the imperial palace of Kyoto, while the farmers gradually deteriorated into more servile, tillers of the soil and producers of taxes, hardly better in condition than slaves. In the later days since the revolution of 1867, the Samurai have formed the clan of gentlemen if not rulers in Japan and to them much of the initiative of the race is attributable.

The following account of a London sale has special interest for New Yorkers, as Knocker, C. W. were among the most important buyers. On June 24, at Christie's, tapestries from the late Duke of Norfolk's collection and from other sources were sold. Three Brussels panels of An-

tony and Cleopatra, seventeenth century, fetched £3,007 10s., and three Flemish panels of Scriptural subjects, seventeenth century, £608 (Jan-Jotchan); four Brussels panels of Darius and Cyrus, £1,890, and two other Brussels panels of classical scenes, £892 10s. (Southern); two panels of Fontainebleau Scriptural subjects in architectural and floral designs, late sixteenth century, £1,785 (Barber), and three panels of Beauvais, Cyrus and Queen Tomyris early eighteenth century, £1,533 10s. (Osborn). A set of four panels of Murillo's pastoral scenes, seventeenth century, £1,155; a panel of Beauvais, Darius and Alexander, £1,071; two Flemish panels, gardens with animals and birds, sixteenth century, £1,050, and four panels of Flemish of Diana and Apollo, seventeenth century, £845.

The total realized by the sale on June 25 at Christie's of the Althorp collection of etchings by old masters was £9,338 17s. 6d. Rembrandt's "Three Trees," £1,165; his "Christ, Healing the Sick" (second state), £705; Van Dyck's "Artist" (first state), £577 10s., and Direr's "Nativity," £399, and "St. Hubert," £378, were all bought by Messrs. Colnaghi & Obach. Rembrandt's "Three Cottages" (third state) was sold for £326 (Arthurton). On June 26 in the Drummond sale a "Christ Healing the Sick" was sold for £220 10s.

In more than one respect the sale at Christie's on June 25 and 26 was a record. It was the occasion of the dispersal of the picture collection of the late Sir George A. Drummond, of Montreal, and it realized £150,900. The chief item was the portrait of Joseph Coymans by Frans Hals, which fetched £2,500 in 1891, the price at which it was now bought by Messrs. Agnew being £26,775, the highest English auction price for a Hals. Daubigny's large "Retour de Troupeau," bought in 1889 for £3,750, was secured by Lady Drummond for £5,190 for presentation to the Art Gallery at Montreal. The same artist's "On the Grass," a panel 15 inches by 26 inches, fell to Messrs. Knoedler for £3,750, and "A Woman Cutting Bread and Butter, with a Boy Praying," 26 inches by 20½ inches, by P. de Hooche, sold in 1893 for £2,940, was purchased also by this firm for £7,580. Corot's "File Heureuse" was sold for £7,140 (Crosby Thomson), and his "Evening" for £5,040 (Knoedler). There were many other Barbizon School pictures at high prices. J. Israels' "Age and Infancy," £5,040 (Wallace); "A Girl with Goat and Kid," by Matthew Maris, £3,780 (Crosby Thomson); "Thoughtful," by A. Matus, £2,625 (Taylor); and "The Artist in his Studio," by Degas, 15½ inches by 10½ inches, £2,205 (Colnaghi & Obach). Were other high prices for modern works. The fine Turner "Pont Ruys," sold in 1899 for £5,040, was raised to £6,720 (Knoedler), and "The Sun of Venice Leaving Port," 12½ inches by 18½ inches, which belonged to Sir W. C. Orchardson, was bought for £2,205 (Peacock). Guardi's "Fete on the Grand Canal, Venice"—the gem of the whole collection, a brilliant picture—was secured by Messrs. Knoedler for £6,510. The portrait of Mariana of Austria, by Velasquez, went for £4,995; Van Dyck's "Queen Henrietta Maria," for £3,885, and Goya's "Papa Illo, the Bull Fighter," for £2,625 (Gooden & Fox). Turner's water color drawing, "Zurich," which forty years ago was sold for £1,850, was secured by Messrs. Agnew for £6,510, and Messrs. Gooden & Fox paid £2,310 for his drawing "Dudley Castle."

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Next in rank to the Shogun were the Daimyos, whose direction of their provinces was little interfered with from Kyoto, so long as they produced their allotted taxes and furnished troops when required. Many of them, of course, were enormously wealthy and wielded almost unlimited power, and when, in the middle of the sixteenth century, in the endeavor to stamp out Christianity which had been introduced in the island by Portuguese and Spanish friars, the country fell into a state of practical anarchy, each baron became a law unto himself and preyed upon his weaker fellows. Some went further and preyed upon the world at large and amassed immense riches as pirates on the high seas. To protect their own domains or to enlarge their boundaries, they found it convenient to create and maintain permanent bodies of armed retainers who eventually developed into a distinct military caste, the dominant class, distinguished as Samurai, a designation first applied to the guards of the imperial palace of Kyoto, while the farmers gradually deteriorated into more servile, tillers of the soil and producers of taxes, hardly better in condition than slaves. In the later days since the revolution of 1867, the Samurai have formed the clan of gentlemen if not rulers in Japan and to them much of the initiative of the race is attributable.

The following account of a London sale has special interest for New Yorkers, as Knocker, C. W. were among the most important buyers. On June 24, at Christie's, tapestries from the late Duke of Norfolk's collection and from other sources were sold. Three Brussels panels of An-

tony and Cleopatra, seventeenth century, fetched £3,007 10s., and three Flemish panels of Scriptural subjects, seventeenth century, £608 (Jan-Jotchan); four Brussels panels of Darius and Cyrus, £1,890, and two other Brussels panels of classical scenes, £892 10s. (Southern); two panels of Fontainebleau Scriptural subjects in architectural and floral designs, late sixteenth century, £1,785 (Barber), and three panels of Beauvais, Cyrus and Queen Tomyris early eighteenth century, £1,533 10s. (Osborn). A set of four panels of Murillo's pastoral scenes, seventeenth century, £1,155; a panel of Beauvais, Darius and Alexander, £1,071; two Flemish panels, gardens with animals and birds, sixteenth century, £1,050, and four panels of Flemish of Diana and Apollo, seventeenth century, £845.

The total realized by the sale on June 25 at Christie's of the Althorp collection of etchings by old masters was £9,338 17s. 6d. Rembrandt's "Three Trees," £1,165; his "Christ, Healing the Sick" (second state), £705; Van Dyck's "Artist" (first state), £577 10s., and Direr's "Nativity," £399, and "St. Hubert," £378, were all bought by Messrs. Colnaghi & Obach. Rembrandt's "Three Cottages" (third state) was sold for £326 (Arthurton). On June 26 in the Drummond sale a "Christ Healing the Sick" was sold for £220 10s.

In more than one respect the sale at Christie's on June 25 and 26 was a record. It was the occasion of the dispersal of the picture collection of the late Sir George A. Drummond, of Montreal, and it realized £150,900. The chief item was the portrait of Joseph Coymans by Frans Hals, which fetched £2,500 in 1891, the price at which it was now bought by Messrs. Agnew being £26,775, the highest English auction price for a Hals. Daubigny's large "Retour de Troupeau," bought in 1889 for £3,750, was secured by Lady Drummond for £5,190 for presentation to the Art Gallery at Montreal. The same artist's "On the Grass," a panel 15 inches by 26 inches, fell to Messrs. Knoedler for £3,750, and "A Woman Cutting Bread and Butter, with a Boy Praying," 26 inches by 20½ inches, by P. de Hooche, sold in 1893 for £2,940, was purchased also by this firm for £7,580. Corot's "File Heureuse" was sold for £7,140 (Crosby Thomson), and his "Evening" for £5,040 (Knoedler). There were many other Barbizon School pictures at high prices. J. Israels' "Age and Infancy," £5,040 (Wallace); "A Girl with Goat and Kid," by Matthew Maris, £3,780 (Crosby Thomson); "Thoughtful," by A. Matus, £2,625 (Taylor); and "The Artist in his Studio," by Degas, 15½ inches by 10½ inches, £2,205 (Colnaghi & Obach). Were other high prices for modern works. The fine Turner "Pont Ruys," sold in 1899 for £5,040, was raised to £6,720 (Knoedler), and "The Sun of Venice Leaving Port," 12½ inches by 18½ inches, which belonged to Sir W. C. Orchardson, was bought for £2,205 (Peacock). Guardi's "Fete on the Grand Canal, Venice"—the gem of the whole collection, a brilliant picture—was secured by Messrs. Knoedler for £6,510. The portrait of Mariana of Austria, by Velasquez, went for £4,995; Van Dyck's "Queen Henrietta Maria," for £3,885, and Goya's "Papa Illo, the Bull Fighter," for £2,625 (Gooden & Fox). Turner's water color drawing, "Zurich," which forty years ago was sold for £1,850, was secured by Messrs. Agnew for £6,510, and Messrs. Gooden & Fox paid £2,310 for his drawing "Dudley Castle."



Batik by Arthur Crisp, loaned by the Hotel duPont in Wilmington, on view at the Batik Exhibition in the Bush Terminal.

Vanderlip on European Finance

(Continued from Preceding Page.)

representatives of the workers. We submit the name of the proposed foreman and we hear what the representatives of the men have to say and listen to their suggestions. The final selection must always lie with us, but we pay a great deal of attention to the voice of the workmen themselves.

"What the workmen want is something that goes very much further than the 'Whitley Committees.' They want a real control of the technical conditions of the industry and they want that control as equals with the owner."